

UNIVERSITY OF TORONTO FACULTY OF MUSIC

# **Faculty Artists Series**

Program II

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Saturday, November 17, 1990

8:00 pm

Walter Hall

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David Zafer, conductor  
Daniel Domb, cello  
University of Toronto Chamber Orchestra

PROGRAM

Holberg Suite  
Praelude  
Sarabande  
Gavotte and Musette  
Air  
Rigaudon

Edvard Grieg  
(1843-1907)

Cello Concerto in B-flat, G. 482  
Allegro moderato  
Adagio  
Allegro

Luigi Boccherini  
(1743-1805)

**\*\*Intermission\*\***

Divertimento  
Allegro non troppo  
Molto adagio  
Allegro assai

Béla Bartók  
(1881-1945)

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## TONIGHT'S ARTISTS

**DAVID ZAFER'S** career has included performances as associate concertmaster, concertmaster and guest soloist with such ensembles as The Toronto Symphony, Hart House Orchestra, Baltimore Symphony, Stratford Festival Orchestra, and National Ballet of Canada Orchestra. Professor of violin at the University of Toronto since 1968, he has given numerous masterclasses at universities across Canada, and has been a faculty member at both the Strathclyde International Violin Competition in Scotland and at the Menuhin School in England. In addition, David Zafer has been engaged as principal conductor of The Toronto Symphony Youth Orchestra for the 1990-91 season.

**DANIEL DOMB'S** solo appearances have included the Chicago Symphony under Seiji Ozawa, the Boston Pops under Arthur Fiedler, the Toronto Symphony under Andrew Davis, the New York Philharmonic and the Cleveland Orchestra. Born in Israel, Daniel Domb began studying with Paul Tortelier in Paris at the age of eleven, and a few years later was chosen by Leonard Bernstein to appear with the New York Philharmonic. He earned a Masters degree from Juilliard at 21, and following studies with Leonard Rose and Gregor Piatigorsky, Domb joined the Cleveland Orchestra as principal cellist. In 1974, he became principal cellist of the Toronto Symphony. Since then he has made dozens of solo appearances with the Toronto Symphony, both at home and on tour. Daniel's first CBC recording was named Best Broadcast of a solo artist by the Canadian Music Council.

## NOTES

### **Holberg Suite**

### **Grieg**

Grieg wrote the *Holberg Suite* in 1884 as part of the bicentenary celebrations of the birth of Ludvig Holberg, the great Norwegian-Danish dramatist known as the "Moliere of the North". Grieg himself gave the work its premiere in its original form for solo piano. The arrangement for string orchestra of 1885 became the familiar version, whose wide popularity contradicts to some extent Grieg's own low esteem for the *Suite*. The revival of Baroque forms and idioms seems to anticipate the neo-classicism of the early twentieth century. The harmonic language is generally conservative, in keeping with the old style of its model. But Grieg suffuses certain passages with a nineteenth-century predilection for rich harmonies and sequences presented chordally, rather than in the polyphonic weave which Bach favours. This



is most evident in the Gavotte, the Musette and the Air. The outer movements are quick and effervescent. The Praelude (in its string arrangement) has a galloping dactylic rhythm (long-short-short) on each pulse which gives the opening and concluding sections rhythmic drive. The lyrical theme that emerges after the bold opening gesture shows Grieg's imaginative handling of dissonance in a sequential pattern. The closing Rigaudon is a lively dance with rhythmic vigour. Here, Grieg adapted the left- and right-hand parts of the piano version for solo violin and viola, and added a pizzicato accompaniment in the lower strings to fill out the texture.

### **Cello Concerto in B-flat, G. 482**

**Boccherini**

Of the six cello concertos which scholars accept as written by Boccherini, the one in B-flat is the best known. Unfortunately, it was in an arrangement by Friedrich Grützmacher from 1895 that the work gained widespread popularity. Grützmacher substituted the slow movement of another concerto (G. 480) and added rather romantic embellishments to the solo part and the orchestration. The original version, of uncertain date, exemplifies Boccherini's personal, virtuosic style. In addition to being a travelling virtuoso cellist of great repute, Boccherini was the leading composer of the Italian school of instrumental classicism. Along with Haydn, he gave the cello an important role in chamber works, particularly in his 125 or so string quintets, most of which are for two cellos. In the cello concerto in B-flat, Boccherini combines lyricism, technical virtuosity, attention to detail in figuration, a fondness for chromatic embellishment in the repetition of themes, sudden dynamic contrasts, and occasionally abrupt modulations. There is a certain quirkiness about this style that is part of its appeal, and that is unmistakably "Boccherini". Two contrasting sides of Boccherini's musical personality are shown in the long, singing lines of the slow movement and in the terse, dotted and syncopated rhythms in the rondo finale. Such contrasts are obvious: for the balance of tempos and dynamics, and the resolution of rhythmic and harmonic tensions are fundamental to all classical music.

### **Divertimento**

**Bartók**

Bartók's two works for string orchestra, the *Music for Strings, Percussion and Celesta* (1936), and the *Divertimento* (1939), were both commissioned by Paul Sacher. The *Divertimento* reflects Bartók's tendency during the late 1930s toward a more accessible, and thus, more popular style. His model for the *Divertimento* is the

Baroque concerto grosso, not only in the use of concertino and *ripieno* scoring, but also in the accompanimental and imitative textures. Contrasts of texture, register and thematic material pervade the first movement. Unpredictable, shifting accents in the opening theme contrast with the metrical regularity of a brief, lyrical theme that follows. Bartók develops the first movement by means of fragmentation, inversion, imitation and constant variation of his material. The slow movement begins with a sinuous, chromatic line that constantly doubles back on itself, and only tentatively reaches its peak. The central climax of this movement is an insistent, ascending ladder of double trills (a fifth apart) in the violins above a sombre accompaniment. The finale has a lively, playful character and regular, three-measure phrases that suggest folk tunes. As in the first movement, there is imitative treatment and inversion of themes. The steadily quickening pace toward the end is briefly alleviated by a lyrical passage played *pizzicato*, but soon returns to the tempo *vivacissimo* for a rousing conclusion.

*Notes by Mark Anson-Cartwright  
History & Literature, Year 4*

University of Toronto Chamber Orchestra

First Violins

Jeremy Bell\*\*  
Xiao-Hui Liao\*  
Mark Fewer  
Lenore McIntyre  
Tara-Louise Perrault  
Chui-Tan Lee

Second Violins

Debbie Diamond++  
Rudolf Sternadel+  
Phong Mach  
Michelle Speller  
Corey Gemmell  
Diane Nam

Violas

Bridgette LaMarche▲  
Sherry Chen+  
Lap-Tak Kwan  
Cindy Babyn  
Samuel Yeung

Celli

Vladimir Orloff  
Orly Bitov  
Mary-Katherine Finch

Double Bass

Brian Joyce  
Greg Sheldon

- \*\* Concertmaster
- \* Assistant concertmaster and co-principal second violin
- ++ Co-principal
- + Assistant principal
- ▲ Principal

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NEXT FACULTY ARTISTS SERIES

Saturday, January 18, 1991

8:00 pm in Walter Hall

\$14/\$8 students/seniors

Steven Dann, viola; Daniel Domb, cello

Richard Dorsey, oboe; Lorand Fenyves, violin

Thomas Monohan, double bass; Marietta Orlov, piano

Joseph Orłowski, clarinet; Patricia Parr, piano

Mozart: Sonata in C Major, K. 521 for piano 4 hands

Prokofiev: Cello sonata, Op. 119

Prokofiev: Quintet for oboe, clarinet, violin, viola and double bass, Op. 39

Mozart: Piano Quartet in G minor, K. 478

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